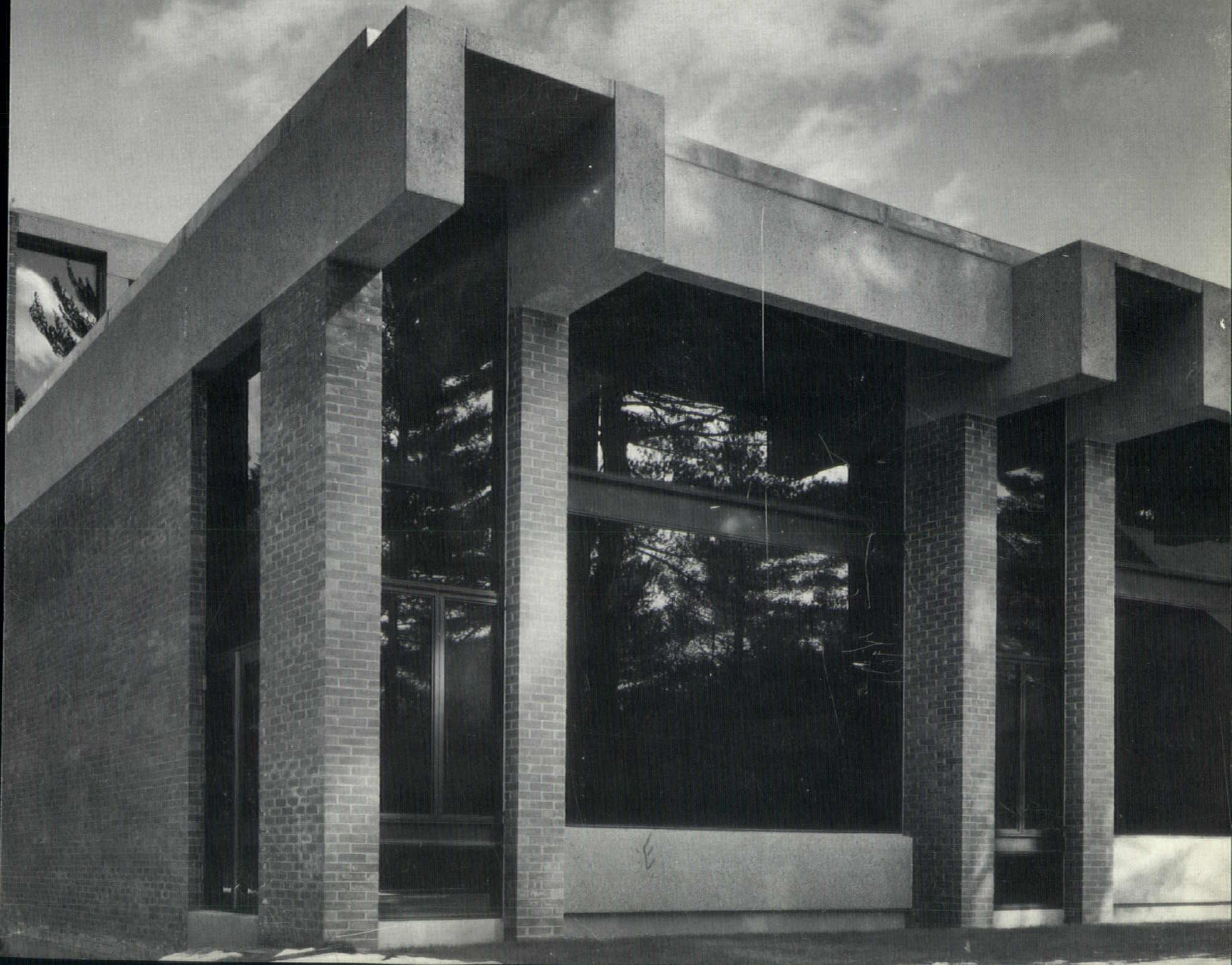


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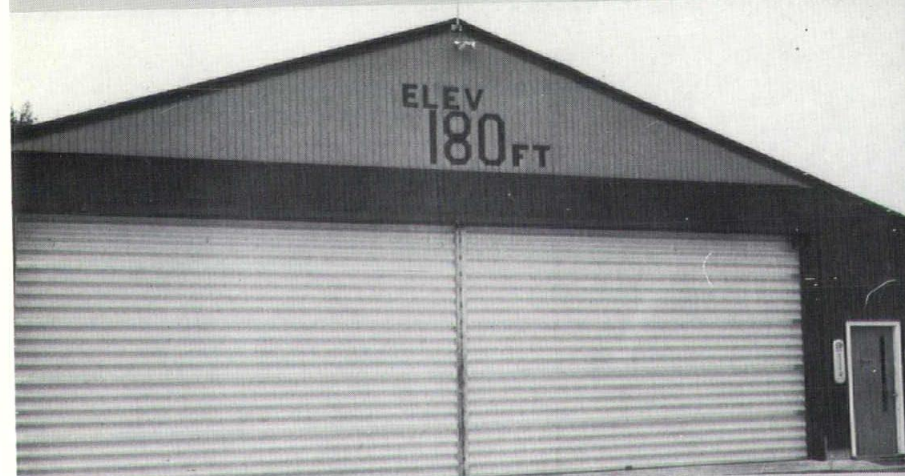
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February 1969

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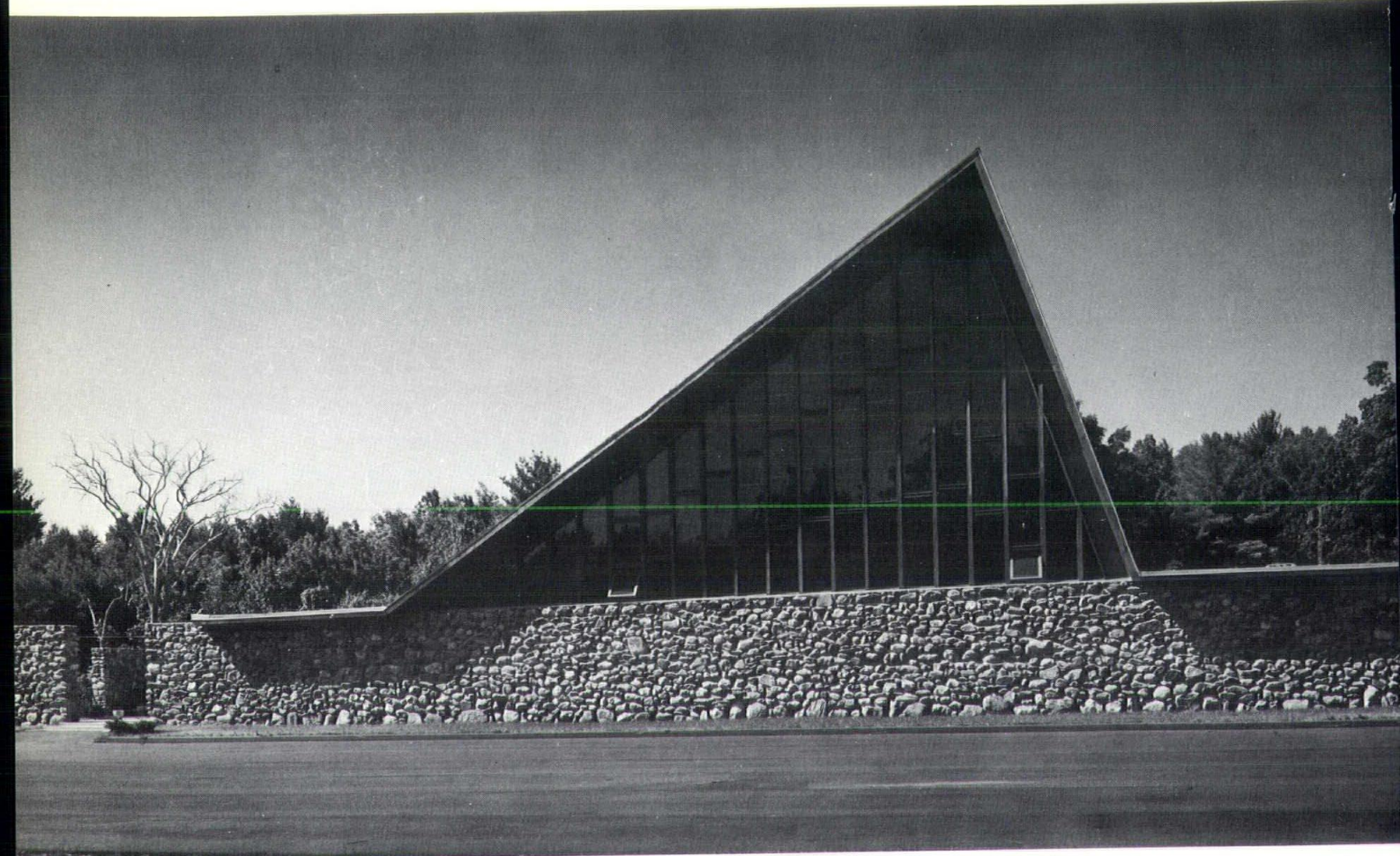
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Design Awards

and GSA Jury Comments



FIRST AWARD

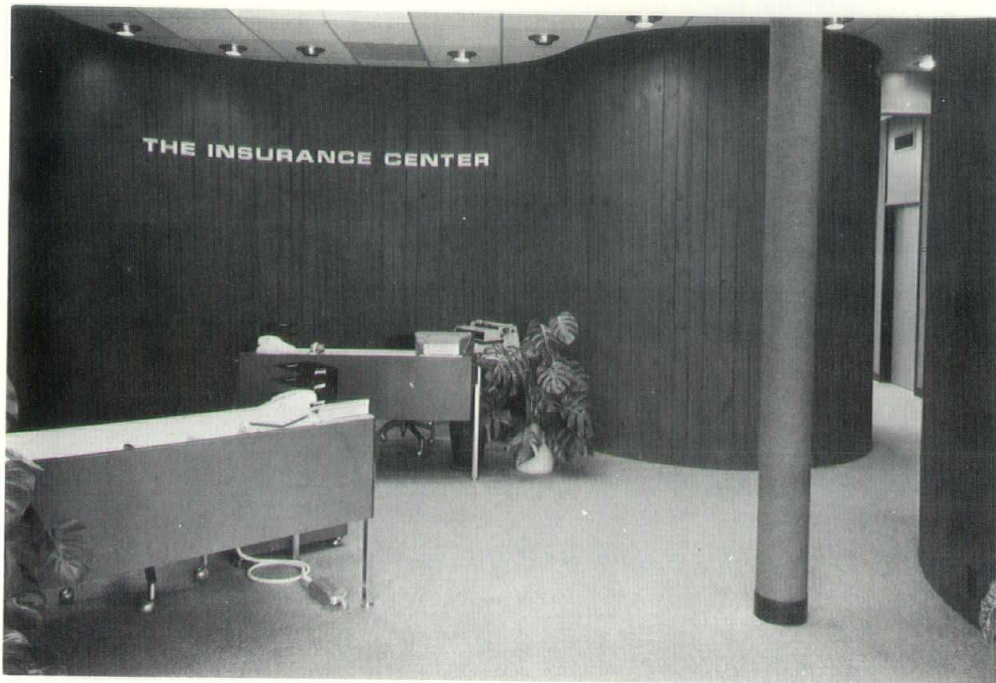
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John H. Benson

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THIRD AWARD

St. Paul's School Dining Facility

Carter and Woodruff

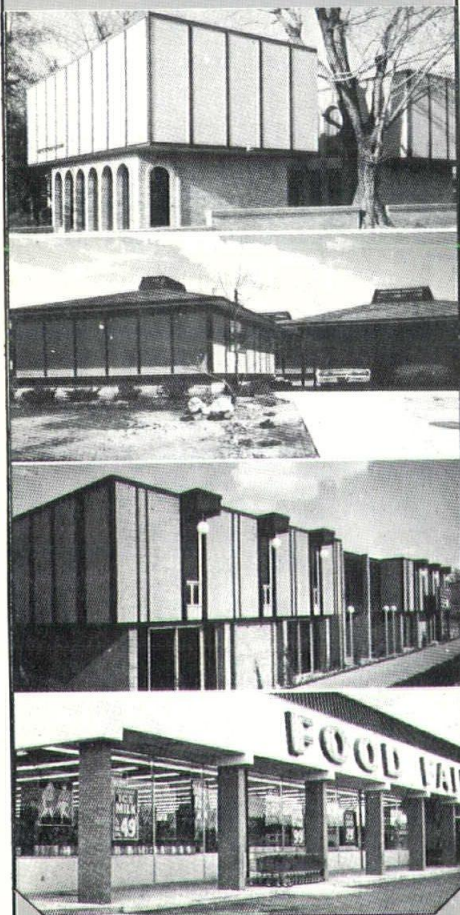
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A Challenge To Architects

Charles F. Whittemore, New Hampshire's Commissioner of Health and Welfare, charged Granite State architects with the responsibility for bridging the gaps which exist between the creation of needed health service facilities and the funds which are required but not available.

Speaking before the annual meeting of the New Hampshire Chapter, AIA, Whittemore discussed architecture as "A Happy Art in an Unhappy Society." He said that in his department there is a sense of fulfillment, involvement and commitment with that portion of society which is beleaguered by problems not entirely of their own making and it is not enough to say that New Hampshire is a place which is free from the more militant demonstrations which are problems, in other states. Because of complacency, he said "We are in a greater danger because we aren't exposed to such disturbances. We must understand the problems if we are to shed the prejudices which cause them."

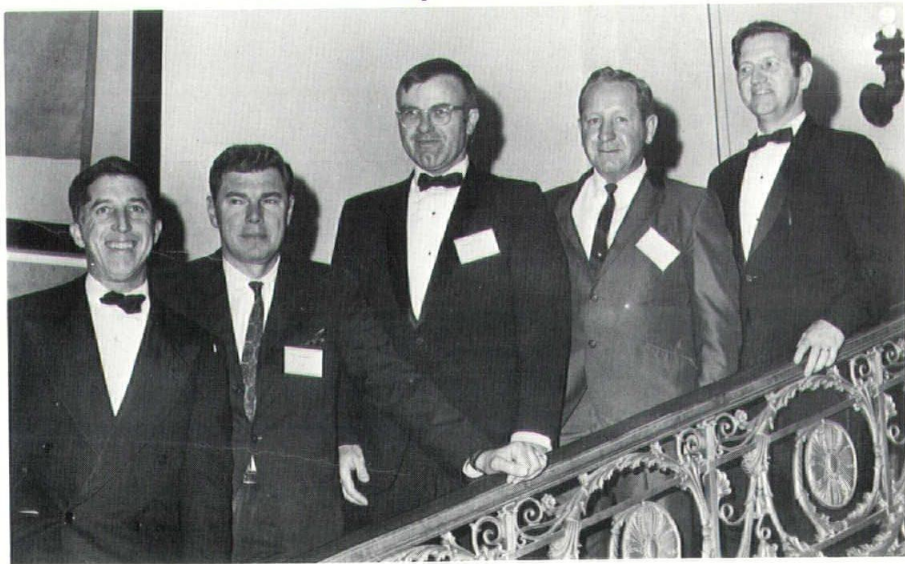
In listing some of the needs of what he termed "the unhappy people," Commissioner Whittemore said a way must be found to set

up more day care centers. Most of the existing ones, he explained, are in older buildings and "It is not a tribute that we can't find a way to change an old building for new uses." He said there are good hospitals in this state but many were designed in an era when duties and needs were different than at present. "We have a desperate problem in that the number of acute care beds must be doubled in the near future. Are we going to find a way to make existing hospital facilities respond to the needs of this era?"

"With time and money, I am confident you can design and come forth with the best possible designs but all the money needed is not available. There is a gap between the needs and the funds. That gap is the architect's challenge to provide the needed services and facilities. It is not fair to imply that there is no concern on the part of architects, but I make the point that these gaps need filling and this will occur and develop only from personal involvement.

"I ask architects that their art not be totally happy and that there be not only abstractions but also understanding."

N.H. Chapter Officers



New Hampshire Chapter, AIA officers for the coming year are, from left, President Roy W. Banwell, Jr.; Vice-President Edward C. Lewis; Secretary Richard H. Dudley; Treasurer Donald T. Dennis and Director Guy K. C. Wilson. Other Directors are Roy Palhof and John A. Carter.



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St. Paul's



School Dining Hall

Concord

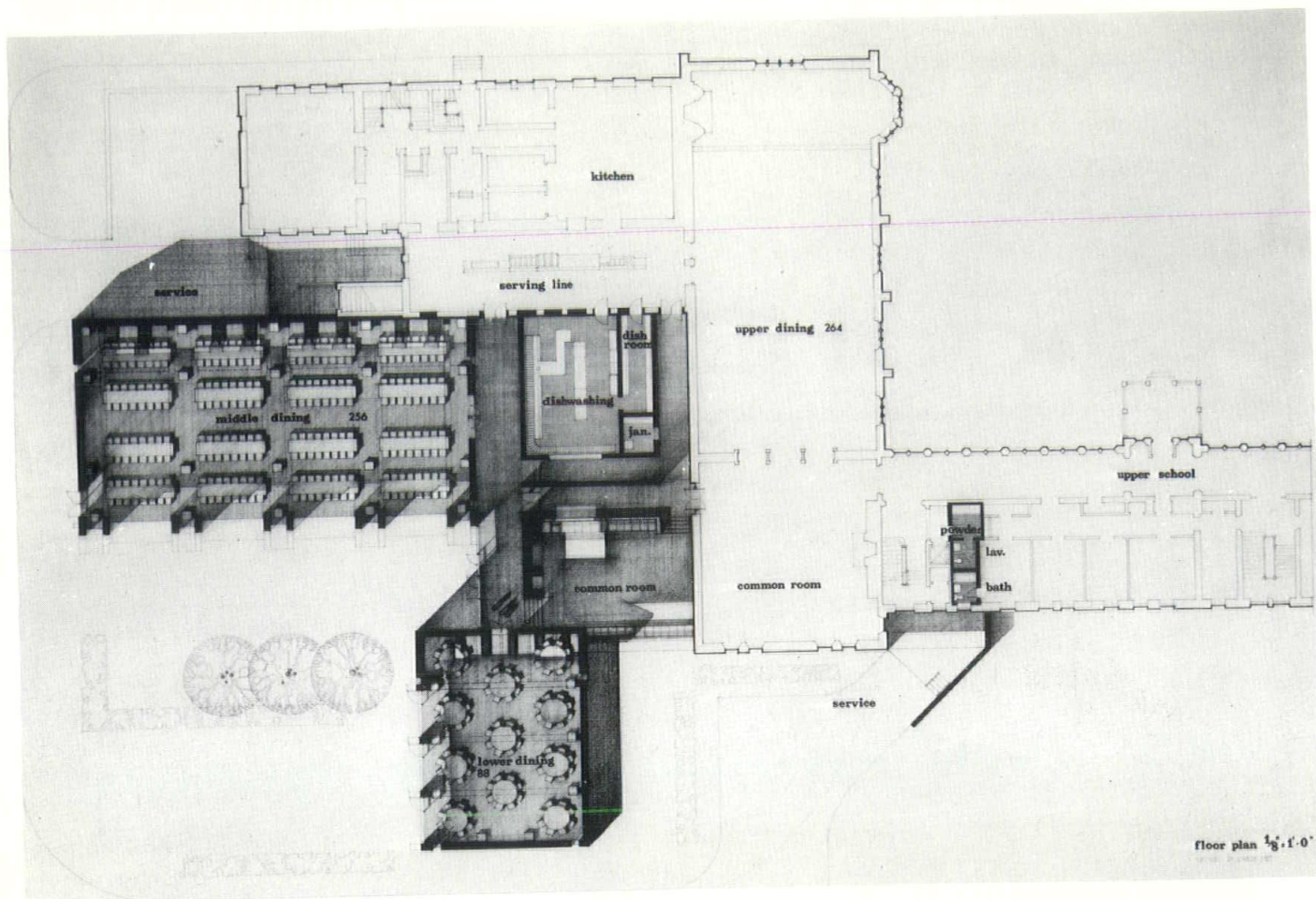
Carter and Woodruff Architects
Louis E. Lee General Contractor

SAINT Paul's School in Concord is a private, church-oriented boys' boarding school. It is patterned to the "form" system of class subdivision: Lower School (7-8 grades); Middle School (9-10 grades); and Upper School (11-12 grades). When the administration and trustees of the school contemplated an addition to its existing dining facility at the Upper School, several design problems confronted them. Foremost was how to seat the entire school, including masters and wives, at the evening meal without creating a space so overwhelming in size that it would become oppressive.

A second problem was that the existing dining facility had such a strong tradition that abandonment would have been costly as well as contrary to the desires of alumni and administration. The building had served well for 60 years and had achieved a unique place in the memory of graduates. A third major difficulty was that any addition would create more complex circulation problems than existed. Furthermore, the existing kitchen, dishwashing room and serving line were not designed to serve an addition, especially since both "cafeteria style" and "student waiter" meals were planned to be served.

All of the above problems, coupled with the school's desire to make a significant contribution to the campus architecture, were presented to





the architects, Carter and Woodruff, of Nashua. Initial responses to the design problems, while they bore no resemblance to the final resolution, all had one thing in common. They separated the dining rooms by forms; therefore making two new spaces, in addition to the existing one.

The school administration suggested separation when they explained that the Lower School boys really needed an environment of their own, since the first two years at Saint Paul's were regarded as transitional, and anything that could be done to make the boys feel more at ease would help in this transition. The need for more "common room" (or meeting) space was immediately recognized and became a pivotal part of the final scheme.

The first problem, to seat the entire school in other than a massive concourse, was already solving itself when the school agreed to group the dining rooms by forms. But in reaching a solution the architects found themselves trying to

View toward Lower Dining Hall. Floor surface of dining and corridor spaces are hand-moulded, dark purple-brown brick pavers.



Granite State Architect

Lower School dining is at round tables to encourage a less military or rigid atmosphere for younger boys away from home for the first time.



append two very different sized and shaped spaces (Lower Dining seating 90 and Middle Dining seating 250) to a very formal 1900 Gothic building. The answer to where to build the additions without interfering with the formal forecourt and cloister was fairly obvious, but it positioned the new structures in an informal corner which was the main service entrance to the kitchen, serving line and dishwashing room. It also oriented the building to the south and west, and while this orientation in itself was not undesirable, it meant that there would

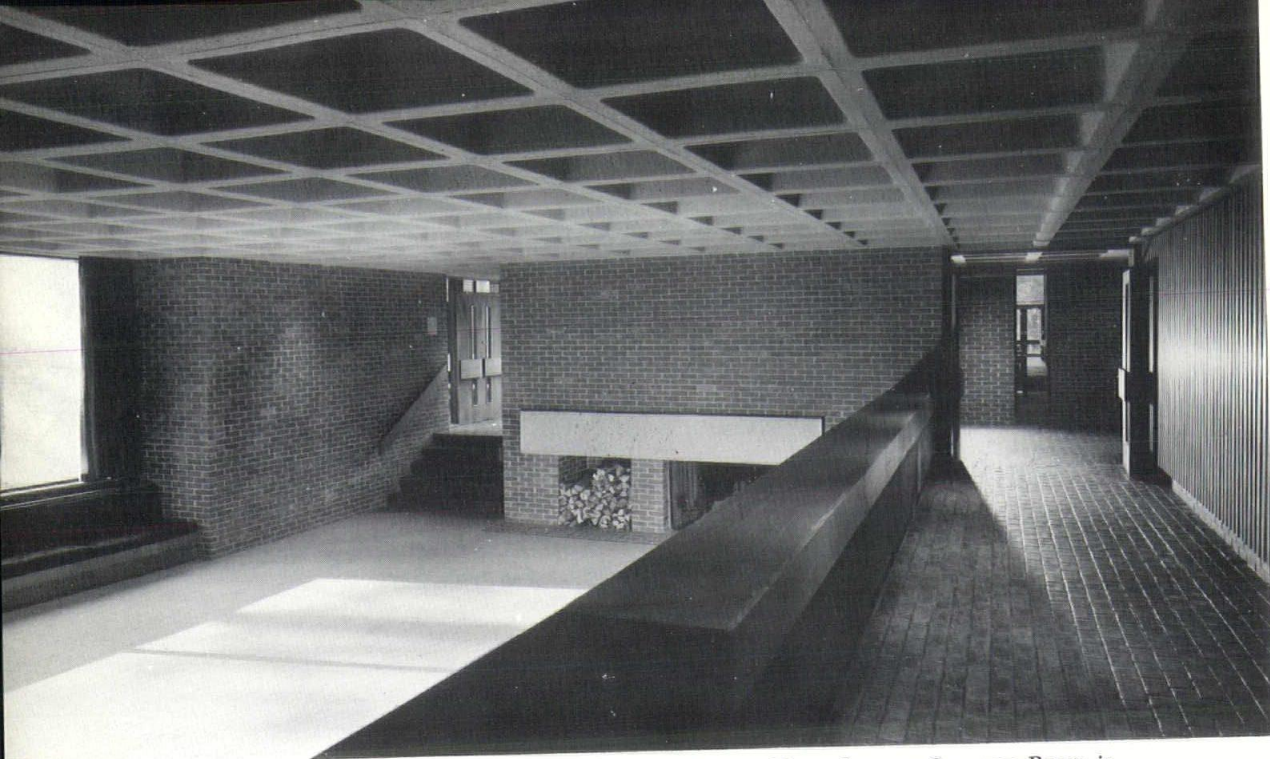
not be the variety of daylight that an isolated building might enjoy. The final solution takes advantage of this position by spacing the new dining rooms away from the existing building and connecting them to the building by low flat-roofed structures.

The two new dining rooms are of markedly different scale and proportion, but each has high monitor-like skylighting which compensates somewhat for the lack of morning natural light. The Lower Dining room is the most diminutive in scale of the three. There is a gradual

progression through the intermediate height of the Middle Dining room to the very lofty existing dining room, which has now been designated as the Upper School dining room.

There are changes in visual outlook as one progresses through the new common room by way of an oak slat walled and brick floored passage which is open to the common room.

The second problem, to meld successfully with a building of another era and an historic style, was regarded as a source of direc-

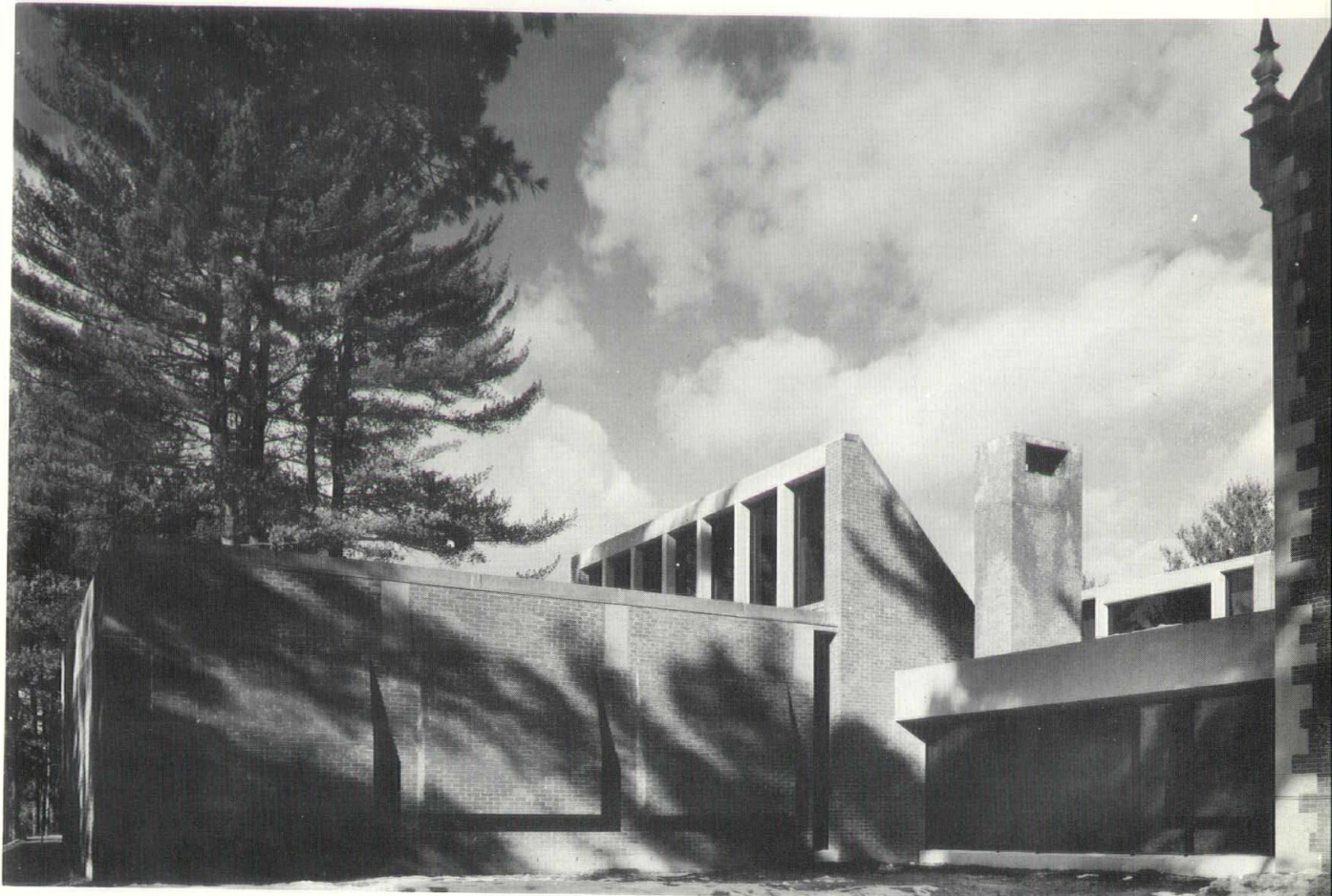


Unlike the heavily paneled Common Room in the older building, the new Common Room is relatively open and is depressed three feet into a carpeted "pit" which has a fireplace for its focus. There is no "loose" furniture. Seating is liberally provided at the perimeter of the space.

Exterior glass of Middle School Dining Hall opens into an elevated court space shared by Lower Dining. Table pattern relates directly to structural bay system. Precast concrete skylights admit late afternoon sun.



Air intake vents in exterior wall of Lower Dining are for unit ventilators. Common Room at right adjoins larger one in older building.



tion rather than a stumbling block. The materials of the new building, brick and precast concrete, were chosen because of their color and texture kinship to the existing brick and limestone. The scale of the precast concrete beams and brick piers echoes the dominance of Upper School's massiveness. In contrast to the small openings which punctuate the existing walls — the new dining structures are glass walled. Large areas of solar gray glass are set in different planes between the brick piers.

The interiors are brick walled with bands of oak slats, behind which are acoustically absorbent surfaces. The ceilings are also partially covered by these same slats. The lighting is direct and indirect incandescent and fluorescent. There is great flexibility of lighting control

so that a variety of levels and emphasis can be achieved. All furnishings were designed or refurbished by the architects.

The third problem, that of a complex circulation, was the most difficult to solve. By relocating the dishwashing room so that it could be approached from three directions, the circulation to it was made more diffuse, although the distances that the boys must travel now are far greater than before. This may be a weakness, but it seems to be inherent in any scheme which would separate three large spaces, and provide necessary traffic corridors to them.

For the breakfast and noon meals, which are cafeteria style and have a random attendance timetable, the Middle and Lower Dining rooms are used. The evening meal, which

is student waiter serviced, uses all three dining rooms at the same time.

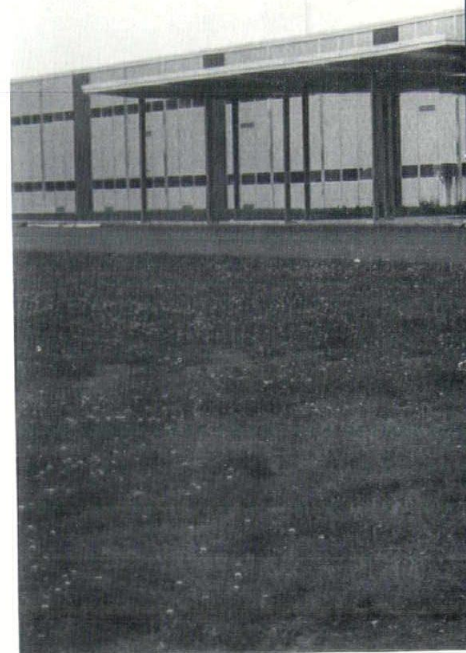
The architects and the school administration feel that the design objectives have been achieved well without weighty compromises to the problems in having one kitchen serve three dining rooms. The most significant result of the project is the demonstration of the design thesis that it is not only possible, but mandatory to add to the structures of yesterday in a manner consistent with contemporary thinking. For the architects to have tried to copy or continue the old building, would have been a false statement of purpose, and hardly consistent with the school's attitude that their own philosophy and awareness should be reflected in the architecture which they commission.

LAMOILLE UNION HIGH SCHOOL

Hyde Park, Vt.

Irving W. Hersey Associates Architect

Pizzagalli Construction Co. General Contractor



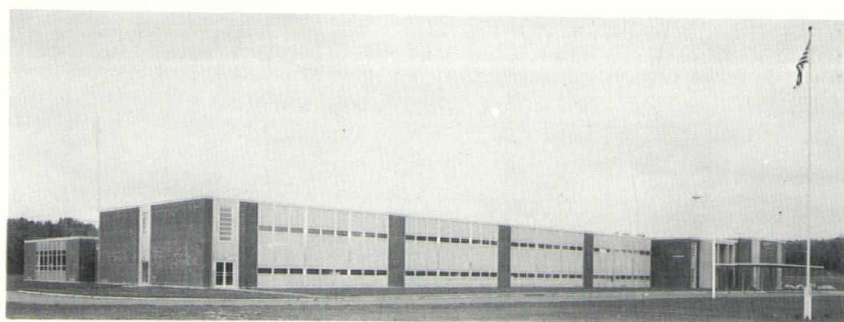
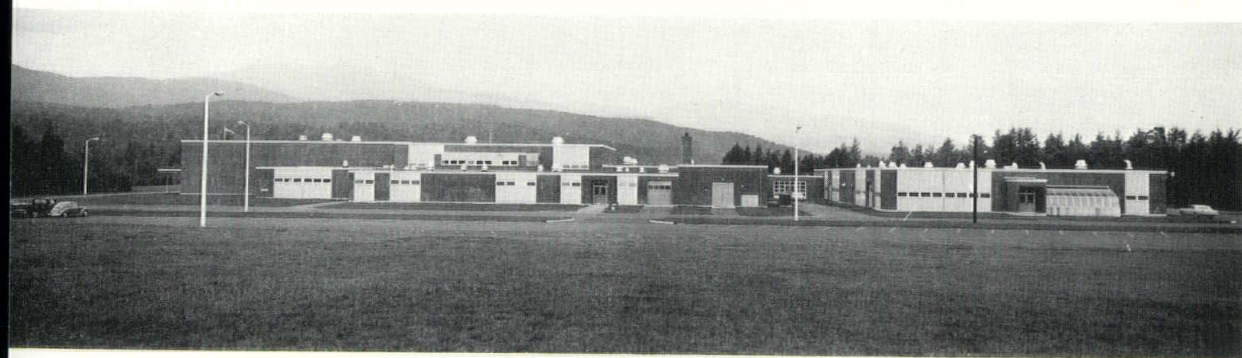
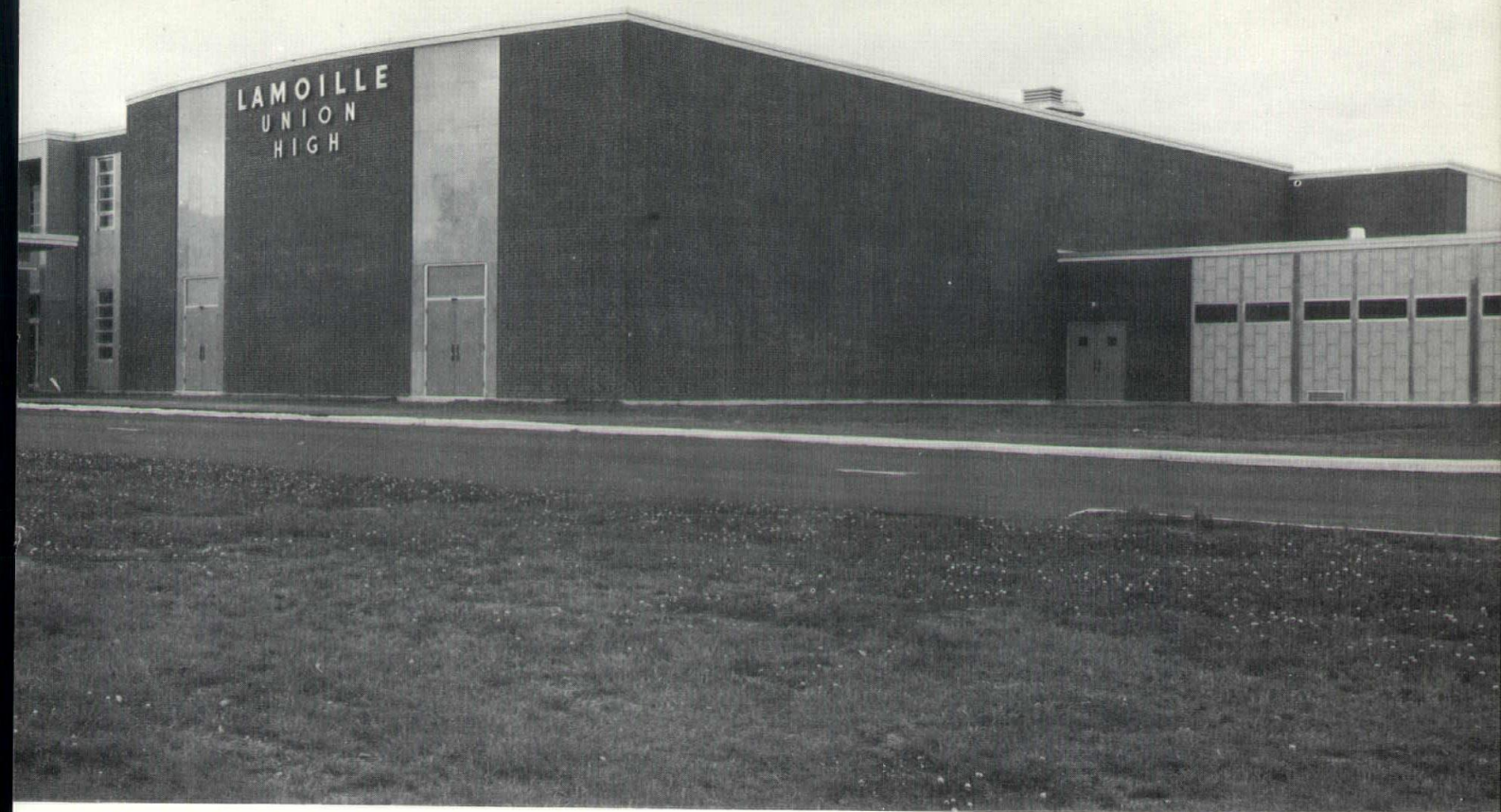
THE broad educational program offered at the Lamoille Union High School at Hyde Park, Vt., has been geared to the needs of all students — from mentally retarded youngsters to those with qualifications for advanced college placement — in a building designed to encourage independent study and progress according to each person's interest and ability. There are several key areas that clearly reflect this philosophy of education, including a large Library and Resource Center with some thirty carrels wired for private audio and video reception. This \$30,000 communications network can accommodate a full range of motion pictures, slide films and video and audio tapes.

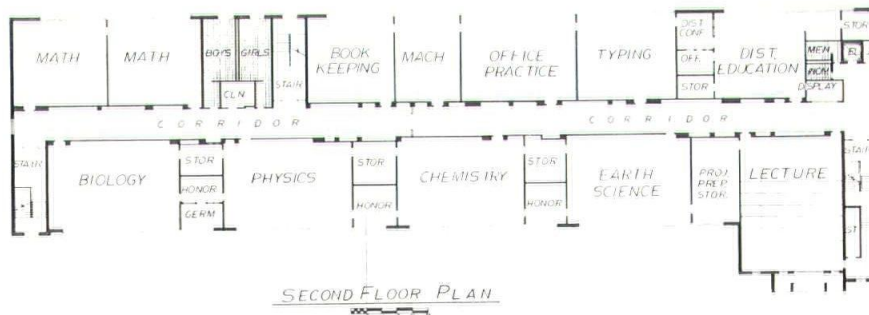
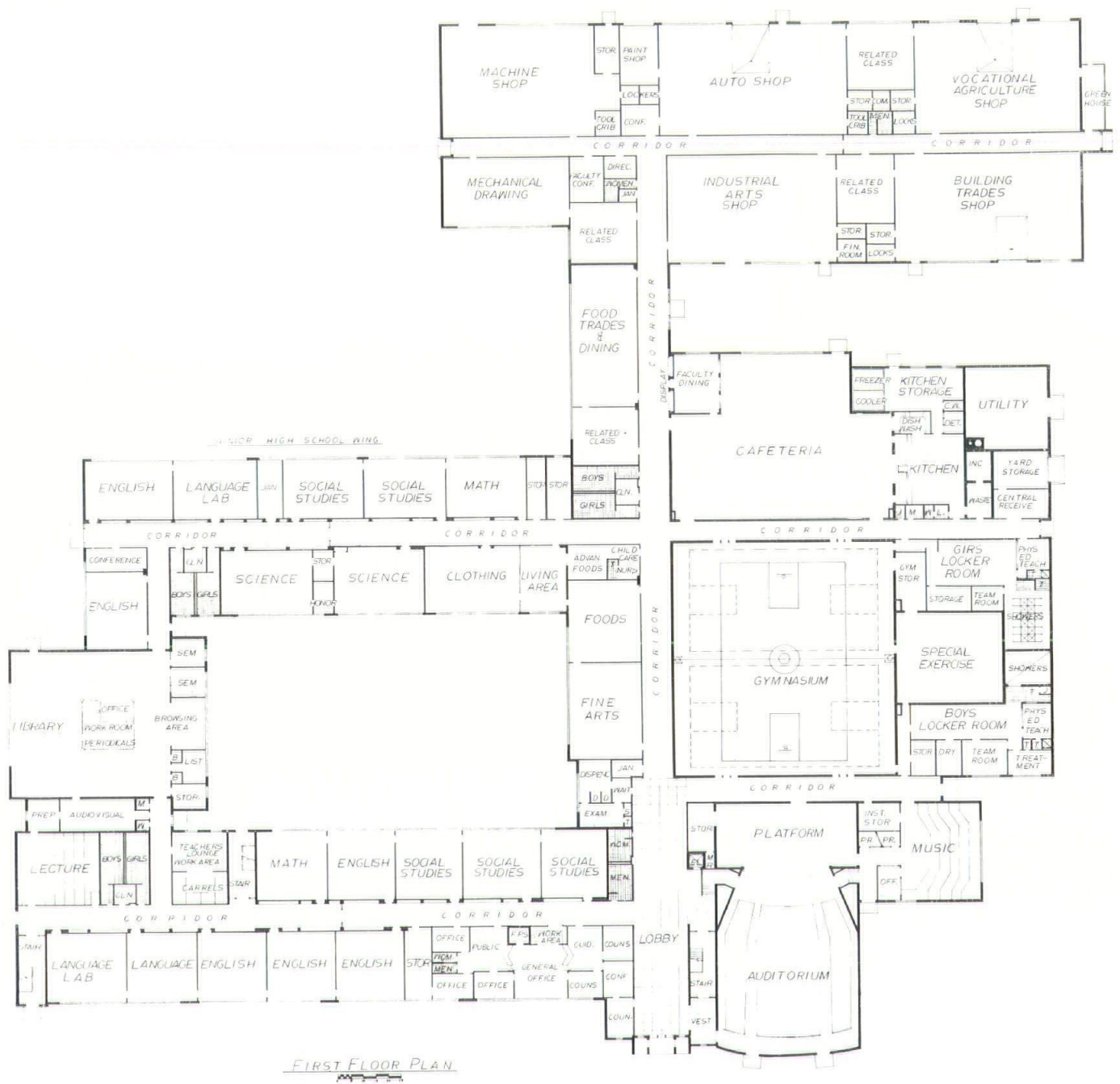
Modular scheduling of classes provides up to eighty minutes per class period. This module is broken down to provide for large group instruction, independent study and small group instruction. There are

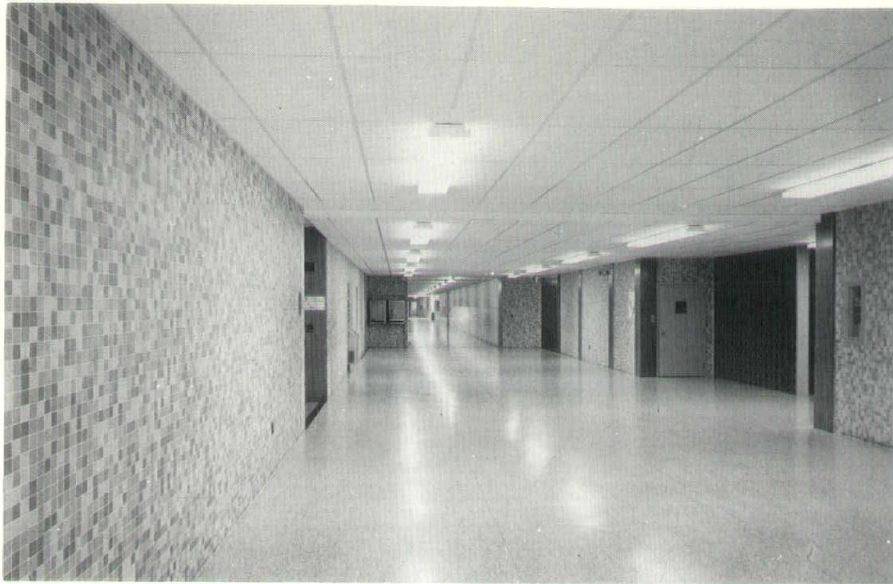
three tiered lecture rooms with facilities for groups of up to 125 students. Laboratories have attached to them small self-contained labs for independent study and advanced project work.

Junior and Senior facilities include six science laboratories with preparation and storage areas; two foreign language labs; one art room and nineteen standard classrooms. Vocational instruction is available to 11th and 12th grade students on an elective basis, including courses in Agriculture, Business Education, Drafting, Homemaking, Food Trades, Distributive Education and Machine Shop work. There are six Business Education rooms, three Home Economics and Food Service Laboratories and seven Industrial and Vocational Shops.

A cooks and bakers laboratory provides opportunities for boys and girls interested in entering the food trades field, and advanced co-





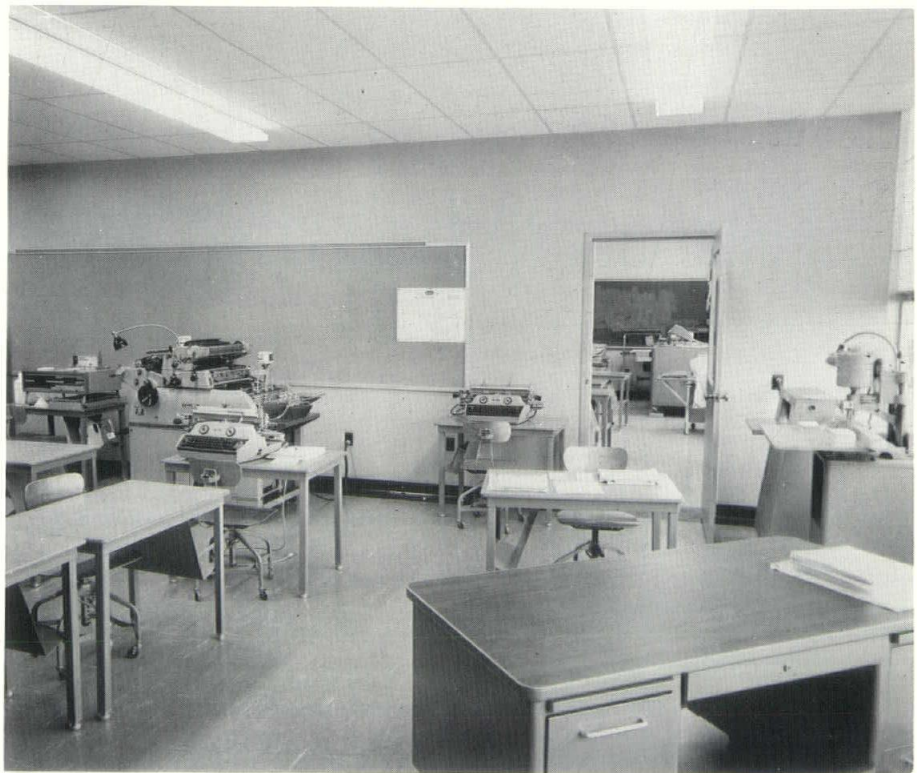


Main Lobby

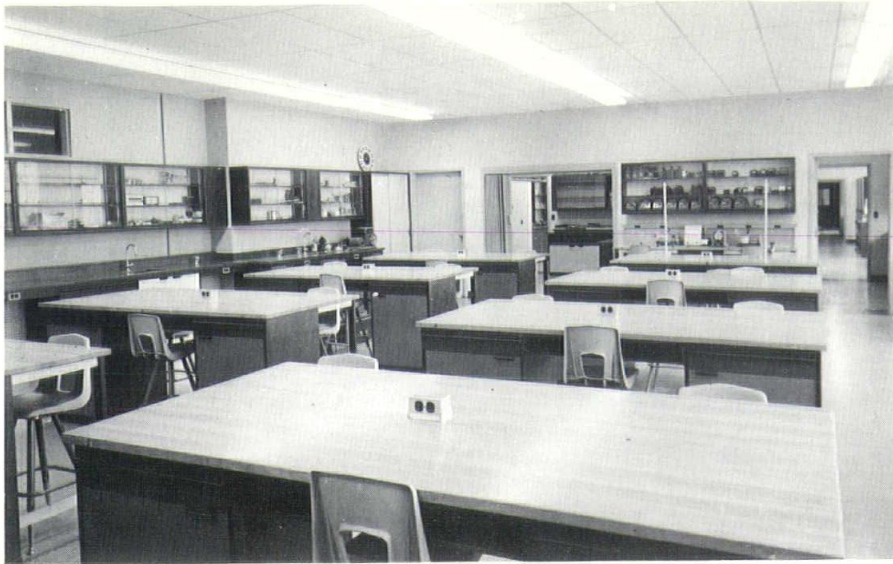
operative programs are carried out with hotels and restaurants, especially in the Stowe area, in two fully equipped hotel-type kitchens.

The Distributive Education course features an unusual "store" stocked with goods placed on consignment by local merchants. The store's display window is visible to students using an outside corridor on the second floor, and all "store" records can be checked, along with profits and losses, in nearby Bookkeeping, Business Machine, Office Practice and Typing workshops.

Built to serve 800 students, total project cost of the 133,000-square-foot school, completed early in 1968, was \$2,877,898.65, or \$21.71 per square foot, including fees, equipment, site improvement and price of the 70-acre tract. Interior walls (steel studs and double drywall) are non-



Office Practice Room



Physics Lab

bearing and will permit inexpensive alterations demanded by changes in teaching methods and expansion to accommodate 1200 students. Gym, cafeteria and auditorium core facilities were designed to serve 1,000. Interior finishes include ceramic tile, terrazzo, vinyl asbestos tile, cement enamel, painted masonry and acoustical treatments.

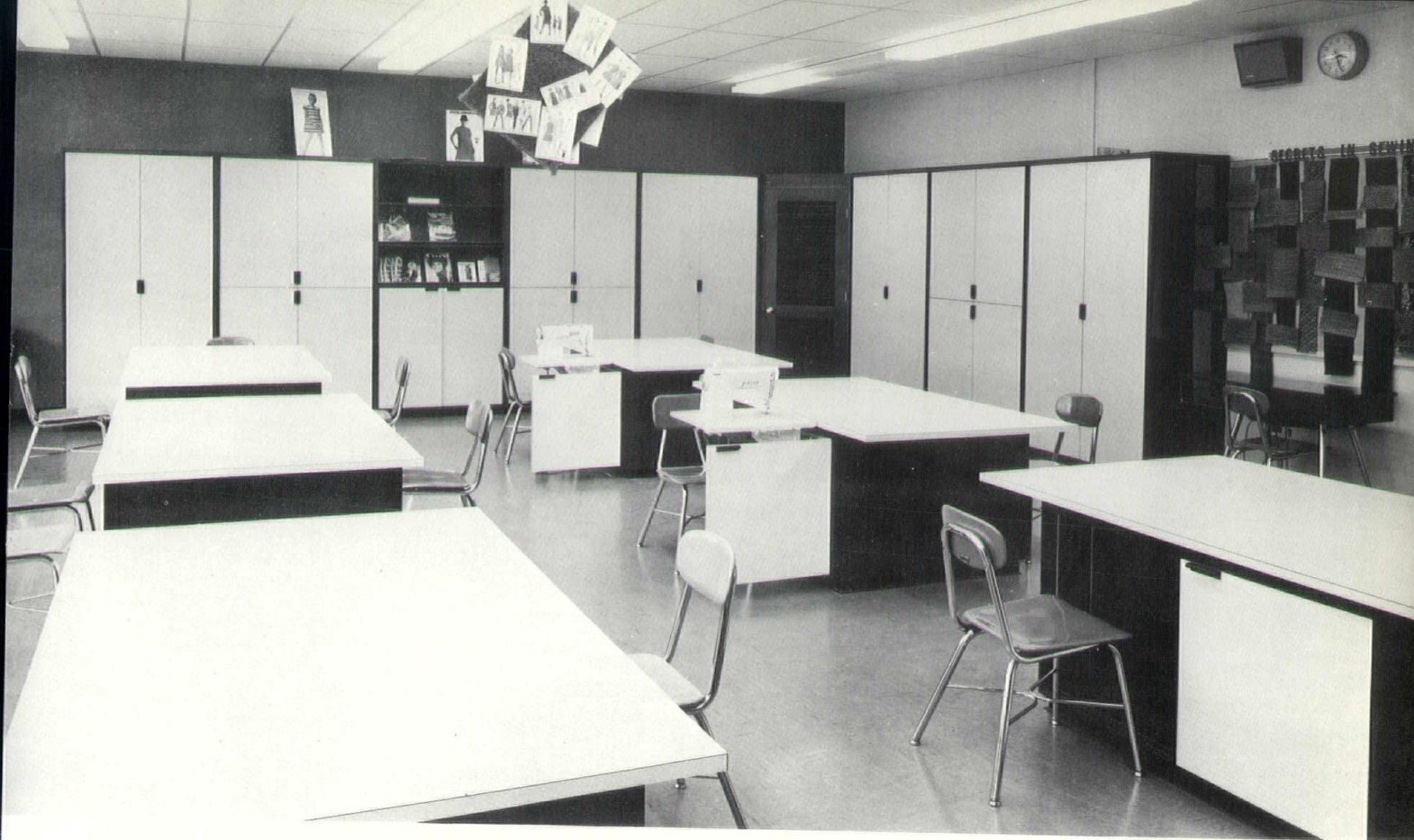
Foundations are of reinforced concrete with framing of structural steel. Exterior brick veneer is backed with cinder tile (water-proofed), combined with window wall units of Kalwall, fiberglass and aluminum construction. Roof is of lightweight concrete on steel frames. Windows and exterior doors are aluminum.

Vocational foods laboratory boasts two fully equipped hotel-type kitchens.

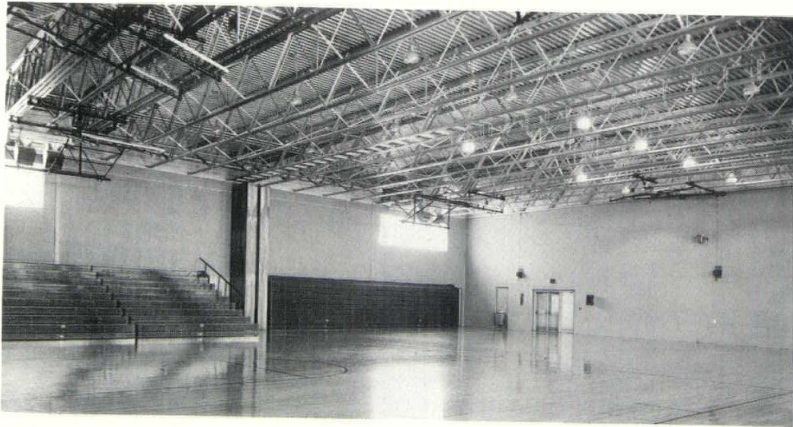


Machine Shop





Clothing Room



*Gymnasium with folding bleachers
and movable partition.*

Auditorium paneled with American black walnut.



Administration Building

Laconia State School





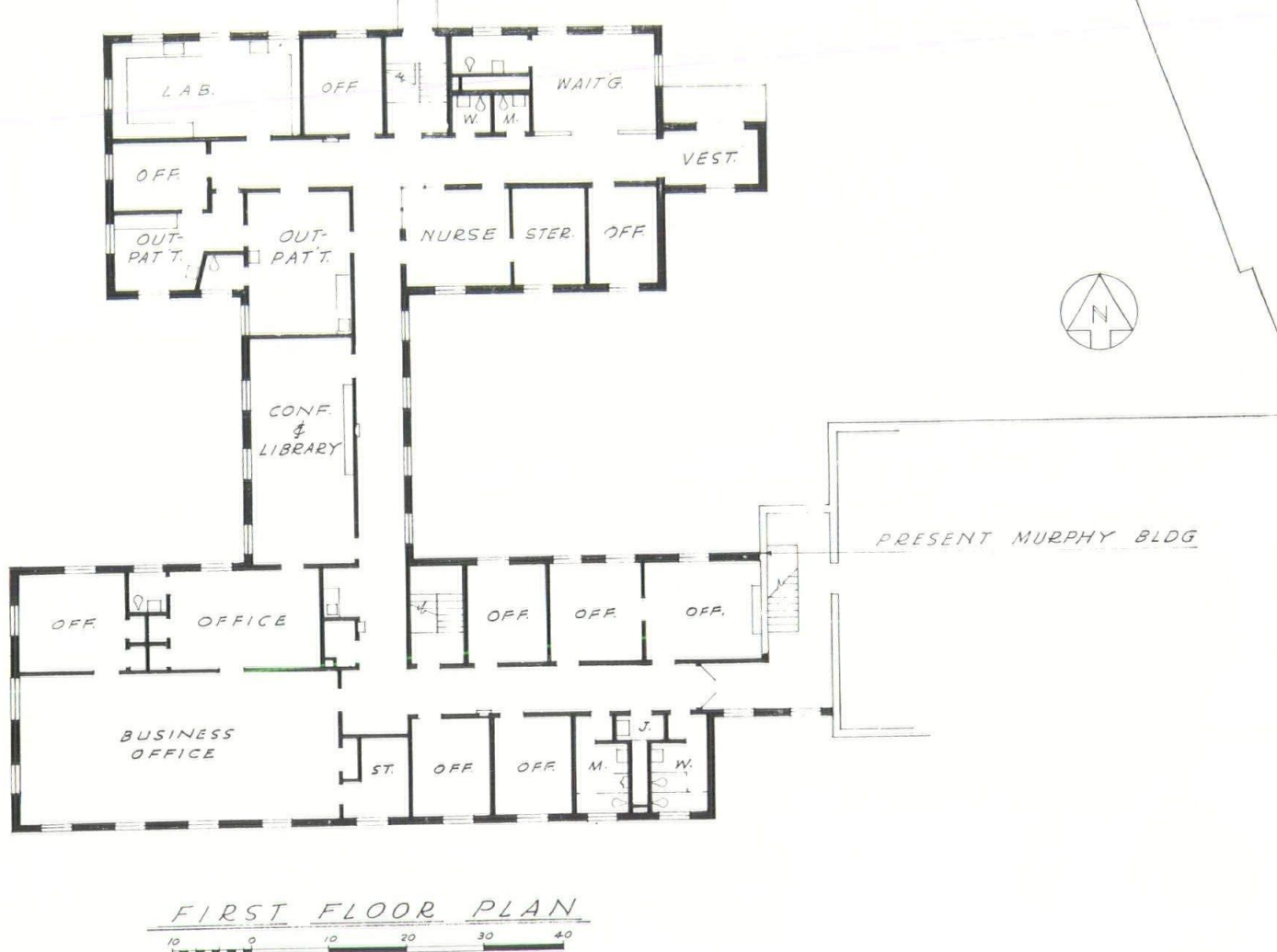
Henry W. Erickson Architect

Governor Corporation General Contractor

THE Laconia State School is the only residential institution for the care and instruction of the mentally retarded in the State of New Hampshire. Its responsibilities are endless and administrative coverage is provided on a twenty-four-hour basis, seven days a week. Despite the urgency and the intense emotional involvement of many participants, the general atmosphere throughout the complex is one of relaxed informality; and the Administration Building designed by architect Henry W. Erickson, AIA, reflects at many points the patience, understanding and efficiency he found when he visited the School for the first time.

"There was no wasted motion, very little wasted space and the close attention paid to detail was impressive," he recalls. The School complex consisted of about 1800 acres, a food service facility, a combined gymnasium-auditorium, two chapels, a school house, three residential training cottages, seven dormitory buildings, an infirmary, seven staff buildings, maintenance and farm buildings and a geriatric unit. Total population of approximately 1000 included many older people. Average





chronological age was thirty-two.

The two-story Administration Building, almost H-shaped, was located adjacent to the Murphy Medical Building, currently accessible through the east end of one wing. Non-ambulatory patients can be wheeled to laboratory and out-patient areas on the first (or upper) floor of the north wing, which was built into the sloping terrain along one side of it.

"This placed part of the Ground Floor of this wing below grade and made it ideal for sound insulation," Erickson pointed out. "Speech and hearing evaluation and therapy has long been recognized as an important contributing segment to the total habilitation of the mentally

retarded. After 306 out of 686 residents failed audiometric screening tests, it was decided that the Administration Building would include a complete audiometric laboratory staffed by two clinicians and a consultant in speech and hearing pathology."

There is little about the brick exterior, with its exposed aggregate spandrels, to suggest the sensitive, delicate nature of the activities it was designed to house: Medical and mental health services; nursing and child care; education and training; chaplaincy and counseling, as well as personnel and business administration.

Many of the rooms seem to be larger than they actually are. Sep-

arated by concrete block walls for better sound isolation and privacy, they are well-lighted (artificially and naturally), airy and cheerful with brightly colored walls and flooring of Torginol, vinyl or ceramic tile. The facility is completely fire-proof with load-bearing masonry walls and steel frame.

Hot water used to heat the building is converted from steam piped from an external source. Consequently, there was no need to include a heating plant. Of the 13,600 square feet of space in the Administration Building, little — if any — was "wasted." The result is a building well-suited to the needs of the dedicated people it was designed to serve.

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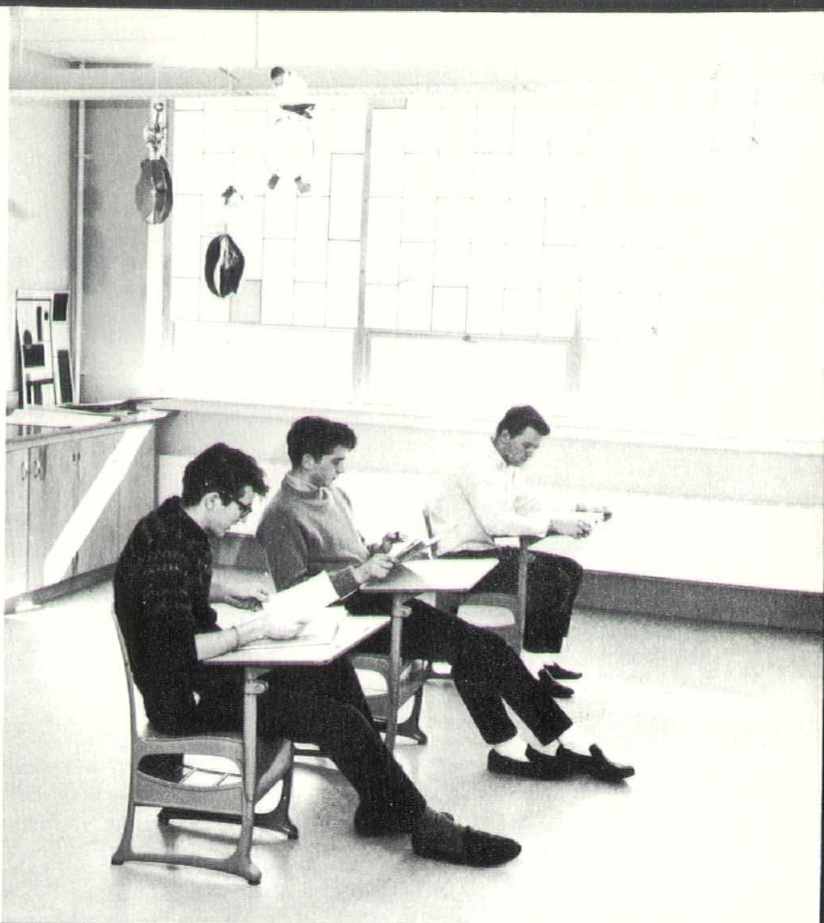
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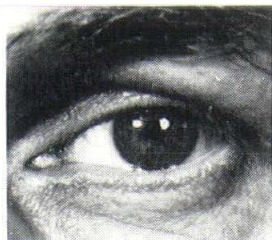
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Notes And Comments

Architects And Home Construction

Can an architect who designs a single home for you give you a bigger and better-equipped house than a mass builder? The answer, perhaps surprisingly, is no, says The American Institute of Architects.

The custom-designed and custom-built house is not the answer for many people. A large family with a small budget may be better off buying a large, older house with the kind of space that is expensive to buy these days. A family that faces periodic or unexpected moves may do better to buy a house not too closely tailored to individual tastes.

And there is another hard fact to face: The mass builder can or should be able to provide more enclosed space for the money than anyone, regardless of his skill, can match on a single-house basis.

Because he is in competition with other builders in a generally affluent society, the mass builder can also be expected to provide the latest available kitchen, plumbing, air conditioning, and electrical service. The best builders, who almost always use architects for site planning and house design, can provide all of these things and good design, too.

The Unique Quality

The family that retains an architect to design a single house for it can and should look for something else: The special delight and compatibility of environment that comes from a house which has been designed to accommodate and enhance one family's particular way of life.

In brief, you shouldn't ask an architect to give you what many

(Continued on page 28)

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TEACHING THE TEACHERS Teachers can see themselves in action and correct mistakes they might otherwise have gone on making. A distracting mannerism, too much or too little speaking volume, an omission in teaching technique all show up instantly on a video tape recording. To "see yourself as others see you" is unquestionably the fastest and most certain way to correct any mistake.

DEMONSTRATING OUTSTANDING TECHNIQUES In every subject, in every school system, there seems to be a teacher who develops a really exceptional teaching technique. Other teachers can gain much by seeing their colleague in action—but how? Auditing is usually impractical, and descriptions or audio tape recordings inadequate. A video recording, replayed at a teacher's workshop is the ideal solution.

STUDENT INDOCTRINATION How do you instruct new students in the use of the library? If librarians' time is taken up with each group of incoming students, a Videocorder can eliminate this

duplication of effort. Any and every facet of school life can be covered with greater clarity and efficiency on video tape.

EXPERIMENTS PRESERVED Science instructors find they can save time, materials and specimens by recording experiments on video tape. Especially when a multiple camera setup is used, so "long shots" can be supplemented with closeups, all students actually get a better view of the experiment than if they were watching it "live". And perhaps even more important, students can replay the tape, or important parts of it, as many times as they like, as an aid to understanding.

"CUSTOM FILMS" Teachers need not be limited to prepared films. They can easily make their own video recordings, specifically tailored to the course as they teach it. History and geology teachers, for instance, can record local scenes which will prove far more interesting than the generalized subject matter of prepared films. And considerably less expensive!

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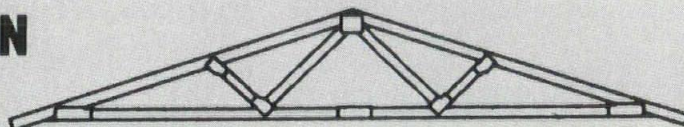
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others can offer. But he is uniquely equipped to give you what no one else can supply. If this is what you want, the all-important first steps are to find an architect and a site — preferably in that order. How do you find the right man?

One architect says: "By his work you will know him." The advice is sound; by looking through community newspapers, checking magazines, investigating houses that look outstanding, asking friends, and checking with acquaintances in the building industry, you will come up with the names of several architects. The next move is to make an appointment with the architect and tell him, frankly, what you want and what you have to spend on it.

At the same time, you can ask for information about houses he has done so that you can look at them and ask the owners about him.

How Do You Live?

It is very important for both you and the architect to determine early in the game whether you like each other and are likely to get along together throughout the

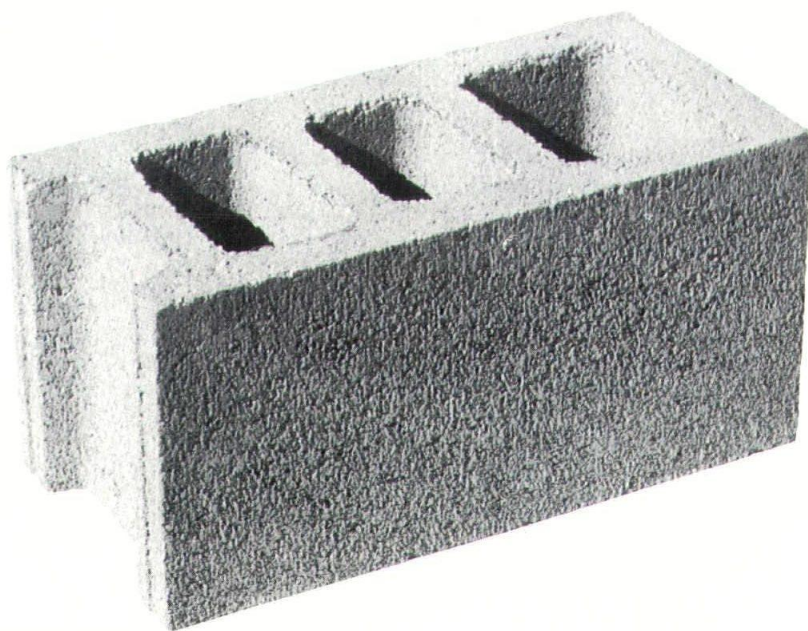
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all-important conceptual period.

Knowing how to deal with the architect is equally important. To design a house that suits your living pattern best, he needs to know as much as possible about how your family lives and moves, what it does, what it likes and dislikes. Is the family close-knit? Does it thrive on proximity and conversation? Or do its members value individual privacy? Do you object to cooking smells or is the family likely to congregate in or near the kitchen? Are family members sensitive to noise and early-morning light? The answers to all of these questions will suggest certain architectural decisions, influence the positioning of spaces, determine whether certain rooms should be located close to or separated from other rooms, dictate an open plan or call for considerable partitioning, to name a few considerations.

This kind of information is far more useful to the designer than swatches of cloth, color charts, and tear-outs from residential magazines.

When the architect brings in his preliminary drawings, the prospective owner must gird up his courage and say frankly and directly whether he likes them or not. Withholding a candid opinion at this stage will only result in unhappiness or require later and expensive changes.

Building Process

After the preliminary drawings are approved, working drawings will be made and a book of specifications will be presented by the architect. It will then be time to choose a builder. The architect can

(Continued on Next Page)



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help you make the choice and suggest what should and should not be in the contract. He will act throughout as your agent, and as a professional consultant, take no fee or compensation from anything or anyone but you insofar as your project is concerned.

The architect will normally make periodic visits to the building site and advise you as to the progress and competence of the work being done. Sometimes architects will receive a flat fee, but generally they are paid a set percentage of the construction cost. This is likely to vary from place to place and man to man; the range is generally between 10 and 15 per cent.

Having your own house designed and built is not a simple process. It will make considerable demands on your time, imagination, and pocketbook. But, if you have chosen your architect well, it can be a unique and revealing experience, one that will be followed by another and even more rewarding experience — living in a home which has been planned only for you and the kind of life you want to live.

**Predict 2 Million
Home Starts**

An estimated 2 million new housing starts are predicted for 1970 by building industry experts, a figure which would exceed the 1.9 million record set in 1950.

While the rest of the economy boomed between 1964 and 1967, the construction industry slumped. Still with construction costs, mortgage rates and housing prices rising, the number of prospective buyers is also increasing.

Building industry economists expect 1968 to yield about 1.5 million new starts, compared to 1.29 million in 1967 and a low of 1.1 in 1966.

**Hubbard Appointed
At Concord HA**

The Concord Housing Authority announced that Leonard F. Hubbard of Wolfeboro has been named assistant director for urban renewal in Concord. He has most recently been field representative for Fenton G. Keyes Associates, consulting engineers.

Granite State Architect

James A. Brodie, AIA
1919-1968



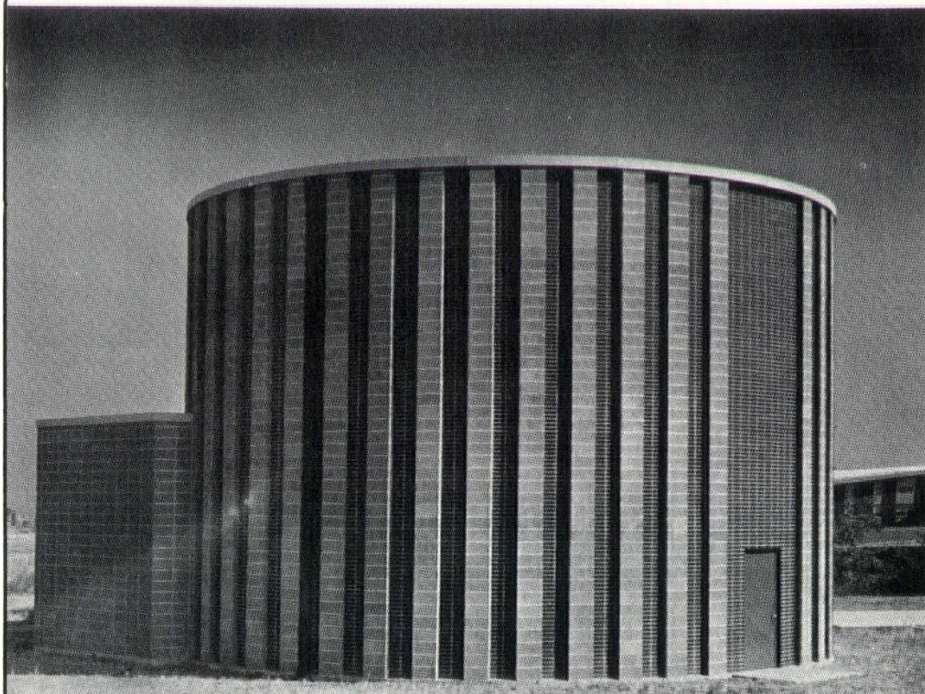
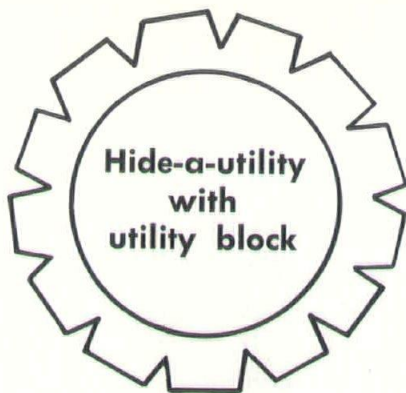
James A. Brodie, AIA, died November 28 at his home in Durham. Active in the early years of the New Hampshire Chapter, he was a University of New Hampshire graduate and studied architecture under Eric Huddleston, FAIA.

Following service in World War II, he worked for several years as a trainee for Irving W. Hersey, AIA, then joined Anderson-Nichols Company at the Concord office. He eventually became chief architect for the firm at both the Boston and Concord branches.

Mr. Brodie leaves his wife, Elsa, a son, Edward, a daughter, Mrs. Marina Estaver of Washington, D.C., and one grandchild.

New Offices

Architect Ralph Harris and Associates, AIA has moved to a new location at 129 Atlantic Avenue, North Hampton. The firm was formerly at Hampton Beach.



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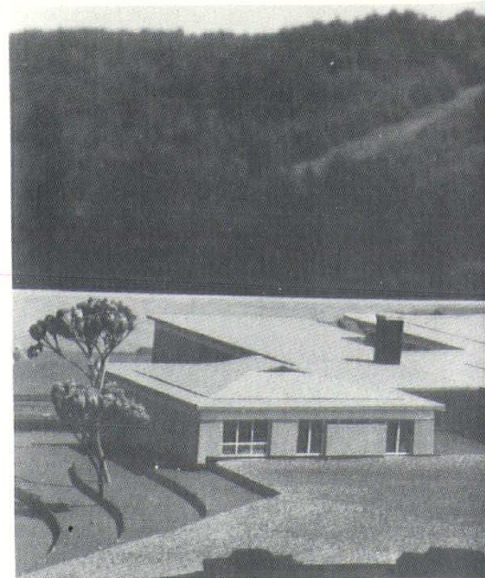


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Hanover Firms Join For School Project

Fleck and Lewis and Roy W. Banwell, Jr., both of Hanover, are Associated Architects for a new elementary school in that community. Bidding for the \$1.4 million project (above) will be conducted this spring. The architects emphasized flexibility in design but rejected the one-big-space solution because "it is not satisfactory for sound control and heating, and becomes spatially overwhelming for small children." The solution of putting grade levels together in a group around a plumbing-mechanical-storage core allows a

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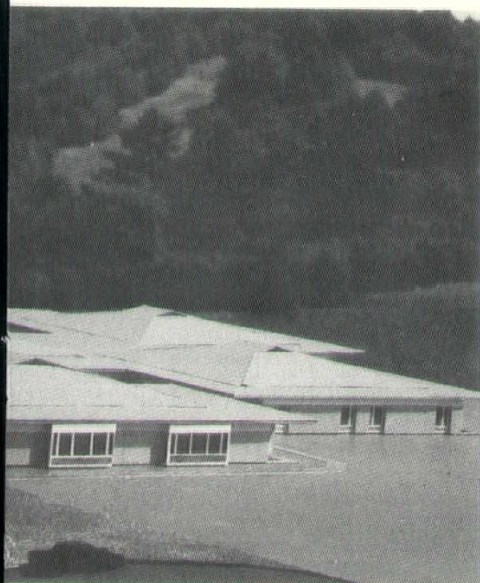
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balance of flexibility, home room identification and economical structural and mechanical systems. Individual classrooms within the group are separated by moveable partitions.

A Woman's View

"Architecture is another profession that hasn't been too closely observed by the sociologists. Not nearly enough has been made of the fact that architects are a house divided. There are the members of the International School, who have been accused of designing upended suitcases, and there are those who oppose them. The Guelphs and the Ghibellines were on better terms with each other than the warring factions of architects.

"Architects are sometimes happy with a blueprint, but they are almost never satisfied with the finished product. They live in a constant state of frustration. 'Compromise' and 'sell-out' are their passwords to success. They hate each other and they despise those who engage them. Architects suffer from a sense of being unappreciated, and if they are appreciated, their colleagues accuse them of repeating themselves. Architecture is unique among the professions because it combines the insecurities of the arts with the tensions of business. It produces a few great men, but not many tranquil ones."

ELAINE KENDALL
The Upper Hand

(Reprinted from Portland, Ore., Chapter Bulletin)

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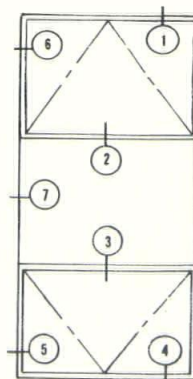
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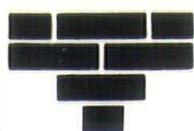


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AIA ESTABLISHES PUBLICATIONS UNIT; APPOINTS EDITOR

Fredrick H. Goldbecker, manager of the Publications Department of the American Speech and Hearing Association since 1966, has been appointed to the newly created post of Managing Editor, Publications Services, of The American Institute of Architects, according to William H. Scheick, FAIA, Executive Director.

As Managing Editor of Publications Services at AIA, Mr. Goldbecker will coordinate production of AIA publications, including their graphics and editorial content, being produced for use by architects throughout the U.S., and others created for the general public, government, news media, and other groups.

Mr. Goldbecker, his wife, the former Jean Buzzell of Nashua, N.H., and their five-year-old son reside in Fairfax County, Va.

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**RALPH SCHWARZ OF
FORD FOUNDATION
TO HEAD AIA
URBAN AFFAIRS CENTER**

Ralph Grayson Schwarz, a leading executive of the Ford Foundation for the past six years, has been appointed head of the new Urban Affairs Center being established by The American Institute of Architects.

AIA President George E. Kassabaum, FAIA, said Schwarz was scheduled to take over his new position on Feb. 1, in the Institute's headquarters in Washington, D.C.

For the past year, Schwarz has been president of the Fund for Area Planning & Development, Inc., a non-profit organization supported by the Ford Foundation and the Rockefeller Brothers' Fund, and has represented the Secretary General of the United Nations, the U. S. Ambassador to the U.N., and the Mayor of New York City in the direction of planning activities concerned with expanding U.N. Headquarters and related facilities in Manhattan. Earlier, he directed the design and construction of the new Ford Foundation Headquarters in New York City, and was Director of Operation and Director of Building, Planning and Construction for the Ford Foundation.

Kassabaum said that as head of the AIA Urban Affairs Center, Schwarz will "lead in the investigation and development of a 'humane environment' — an environment that will be compassionate and sympathetic to man — and in the development of the new architecture for that environment which will be concerned with the human and social consequences of physical design."

Schwarz said the Center "will address itself immediately to the most urgent problem of today's environment — the crisis of the inner city, and particularly that of the Negro ghetto." But he added that in the long-run, the Center will be concerned "with the total problem of achieving the 'humane environment,' whether urban or rural, suburban or inner city."

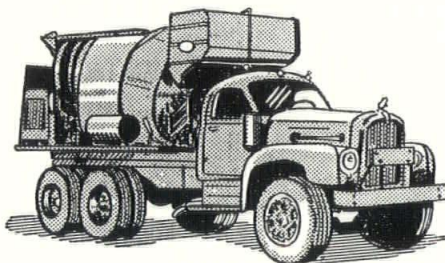
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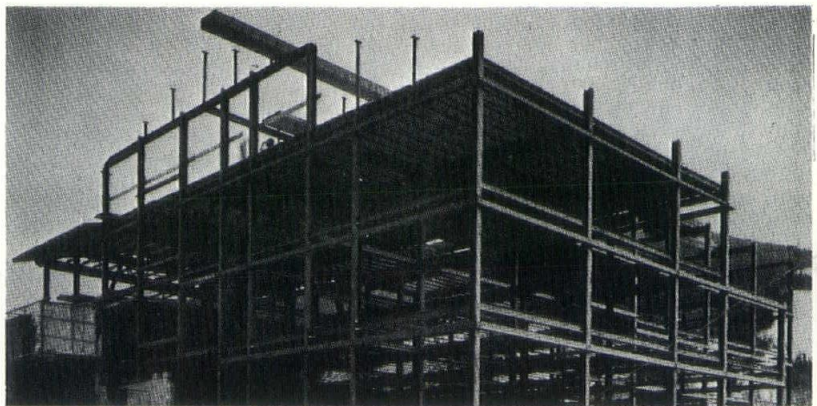
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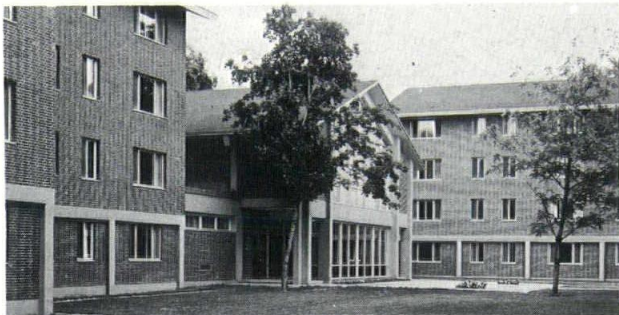
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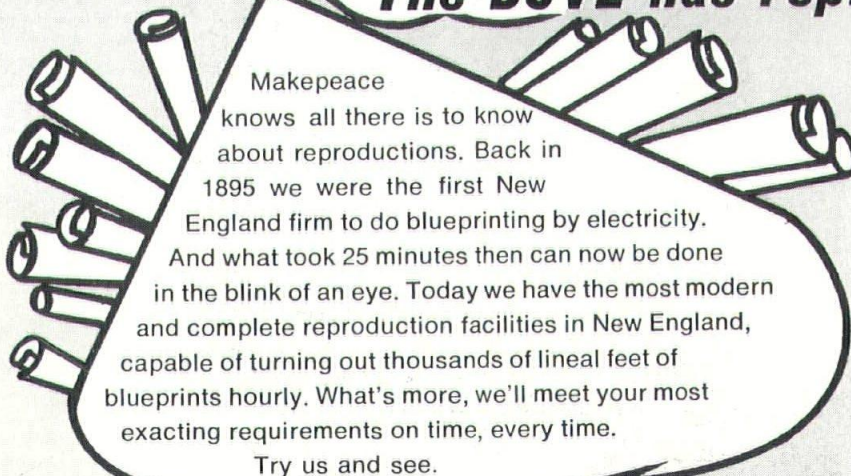
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